

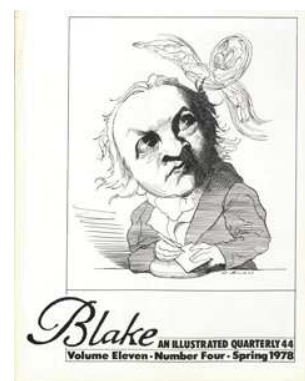
AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

Handlist of the Huntington Blake Collection

Robert N. Essick

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HANDLIST OF THE HUNTINGTON BLAKE COLLECTION

BY ROBERT N. ESSICK

The Henry L. Huntington Library, Art Gallery, and Botanical Garden, San Marino, California, possesses one of the world's great collections of works by William Blake and artists of his circle. The twenty-seven illustrations to three of Milton's poems and the beautifully colored copy of *Milton* form an unrivalled gathering of Blake's poetic and pictorial responses to that poet. The Huntington has many other treasures throughout the full range of Blake's endeavours as author and artist, including unique copies of *All Religions are One* and *The French Revolution*. This handlist covers all original works by Blake in all media, unique works closely related to him, and original works by eight artists--Flaxman, Fuseli, Romney, Stothard, Calvert, Linnell, Palmer, and Richmond--of Blake's circle. The list does not include criticism, catalogues, facsimiles, and other reference materials in the Huntington, or the considerable holdings of artists (Mortimer, Barry, Basire, etc.) who influenced Blake.

The most important Blakes in the Huntington were acquired in the first quarter of this century. Several of the illuminated books (*Milton*, *Songs of Innocence*), one of the two Huntington copies of *Poetical Sketches*, and some of the rarer commercial book illustrations (*Designs to a Series of Ballads*, 1802) came from the collection of Robert Hoe, auctioned in April 1911. In the same year, most of the *Paradise Lost* illustrations were acquired through the dealer Frank Sabin, who sold the *Nativity Ode* and *Comus* designs to Mr. Huntington in 1916. The acquisition of the Beverly Chew collection in December 1912 brought the complete copy of *Songs of Innocence and of Experience* to the Huntington. G. D. Smith, another dealer who worked closely with Mr. Huntington, acquired for him a copy of *For the Sexes: The Gates of Paradise* in 1914 (T. G. Arthur auction) and *Europe* in 1918 (Herschel V. Jones auction). The famous A.

S. W. Rosenbach provided several works, including *The Book of Thel*. The Linnell auction of March 1918 offered the opportunity to acquire a number of unique works--*The Hiding of Moses*, *All Religions are One*, *The French Revolution*, sixteen letters, and the *Genesis Manuscript*. The beautifully color-printed *Song of Los* was added in 1915 from the Frederic Robert Halsey collection. The Huntington has continued to add materials since these important acquisitions, particularly volumes with Blake's commercial book illustrations, but it is unlikely that major works will be acquired in the near future.

The Blake materials are housed in two buildings at the Huntington. Drawings, paintings, and the color printed impression of *Albion Rose* are kept in the Art Gallery, formerly Mr. Huntington's residence. All writings and the remainder of the graphic works, plus *Hecate*, are housed in the Library building. Most of the Library materials, and the books in the Art Gallery, have a "call number," given here as a sequence of numbers (or numbers and letters) within parentheses at the end of each entry. Materials listed here without call number or note on special location are housed in the Art Gallery. Dimensions in centimeters are given for all drawings, height followed by width. Entry numbers and other references are explained at the beginning of each section.

The Huntington collection is open to qualified scholars and graduate students. Inquiries should be addressed to Readers' Service, Huntington Library, San Marino, California 91108.

The Huntington staff, ever kind and efficient, has been most helpful in compiling this list. I wish particularly to thank James Thorpe, Robert Wark, Daniel Woodward, Carey Bliss, William Landon, and Mary Lou DeLapp.





I. DRAWINGS & PAINTINGS

The works listed in this section are described, with provenances and other pertinent information, in C. H. Collins Baker, *Catalogue of William Blake's Drawings and Paintings in the Huntington Library*, Enlarged and Revised by R. R. Wark (San Marino: Huntington Library, 1963). Nos. 1-8, 18, 19, and 20 (title-pages only) are reproduced therein.

1. *Hecate*. (Illus. 1) Color printed drawing, 1795. 41.6 x 56. ("Blake: Miscellaneous Prints" box in Library)
2. A page from Young's *Night Thoughts*. Watercolor on vellum, same design as *Night Thoughts* watercolors (British Museum), Night I, p. 6, reversed. c. 1796. 38.7 x 30.5.¹
3. *Lot and His Daughters*. (Illus. 2) Tempera on canvas, c. 1800. 26 x 37.8.
4. *Conversion of Saul*. (Illus. 3) Watercolor, c. 1800. 41 x 35.9.
5. Illustrations to Milton's *Comus*. Seven watercolors executed c. 1801 for Rev. Joseph Thomas. Approx. 22 x 18.
6. Title-page design for *A Series of Designs: Illustrations of The Grave*. Watercolor, 1806. 20.3 x 24.1.²

2 *Hecate*. Handlist I, 1.

3 *Lot and His Daughters*. Handlist I, 3.

7. Illustrations to Milton's *Paradise Lost*. (Illus. 4) Twelve watercolors of the small set (approx. 25.4 x 21) executed for Rev. Joseph Thomas in 1807, and one watercolor ("Satan Comes to the Gates of Hell," 49.5 x 40.2) executed for Thomas Butts, 1808.
8. Illustrations to Milton's *On the Morning of Christ's Nativity*. Six watercolors executed c. 1815-16 for Thomas Butts. Approx. 16 x 13.
9. Visionary Head of *Canute*. (Illus. 5) Pencil, c. 1820. 25.4 x 19.4.
10. Visionary Head of *Caractacus*. Counterproof of the pencil drawing in collection of Sir Geoffrey Keynes, c. 1820. 29.4 x 20.3.
11. Visionary Scene of *Joseph and Mary in the Room They Were Seen in*. Pencil, c. 1820. 20 x 31.4.
12. Visionary Head of *Old Par When Young*. Pencil, 1820. 29.8 x 18.4.
13. Visionary Head of *Queen Eleanor*. Pencil, c. 1820. 19.7 x 40.8.



14. Visionary Heads of *Saladin and the Assassin*. Pencil, c. 1820. 31.1 x 20.

15. Visionary Head of *Socrates*. Pencil, c. 1820. Verso: slight pencil sketches of profiles. 31.1 x 20.2.

16. Visionary Head of *Solomon*. Counterproof of the pencil drawing in collection of Sir Robert Witt, c. 1820. 25.9 x 21.1.

17. Visionary Heads of *Uriah and Bathsheba*. Pencil, c. 1820. 20.3 x 32.7.

18. *The Hiding of Moses*. Watercolor, engraved for *Remember Me!* in 1825 but possibly painted as early as 1800. 26.8 x 40.

19. *Agnolo Brunelleschi and the Six-footed Serpent*. Pencil drawing for Dante illustrations, pl. 4, c. 1825. 24.6 x 32.7.

20. Illustrated manuscript copy of *Genesis*. (Illus. 6-7) Eleven leaves, including two watercolor versions of a title-page. Leaves of text bear sketches, some touched with color. c. 1826. 37.8 x 27.3. (57447)

II. PRINTED WRITINGS

Entry numbers (left column) and copy designations follow G. E. Bentley, Jr., *Blake Books* (Oxford: Clarendon Press, 1977).

3. *All Religions are One*. Copy A. Lacks title-page. (57445)

6. *America*. Copy I. (54044)

Idem. Pl. 3 only, uncolored, printed in green. ("Blake: Miscellaneous Prints" box)

18. *The Book of Thel*. (Illus. 8) Copy L. (57434)

32. *A Descriptive Catalogue*. Copy D. (557433)

33. *Europe*. Copy L. (57435)

36. *Exhibition of Paintings in Fresco*. Copy A. (78637)

45. *For the Sexes: The Gates of Paradise*. Copy F. (57439)

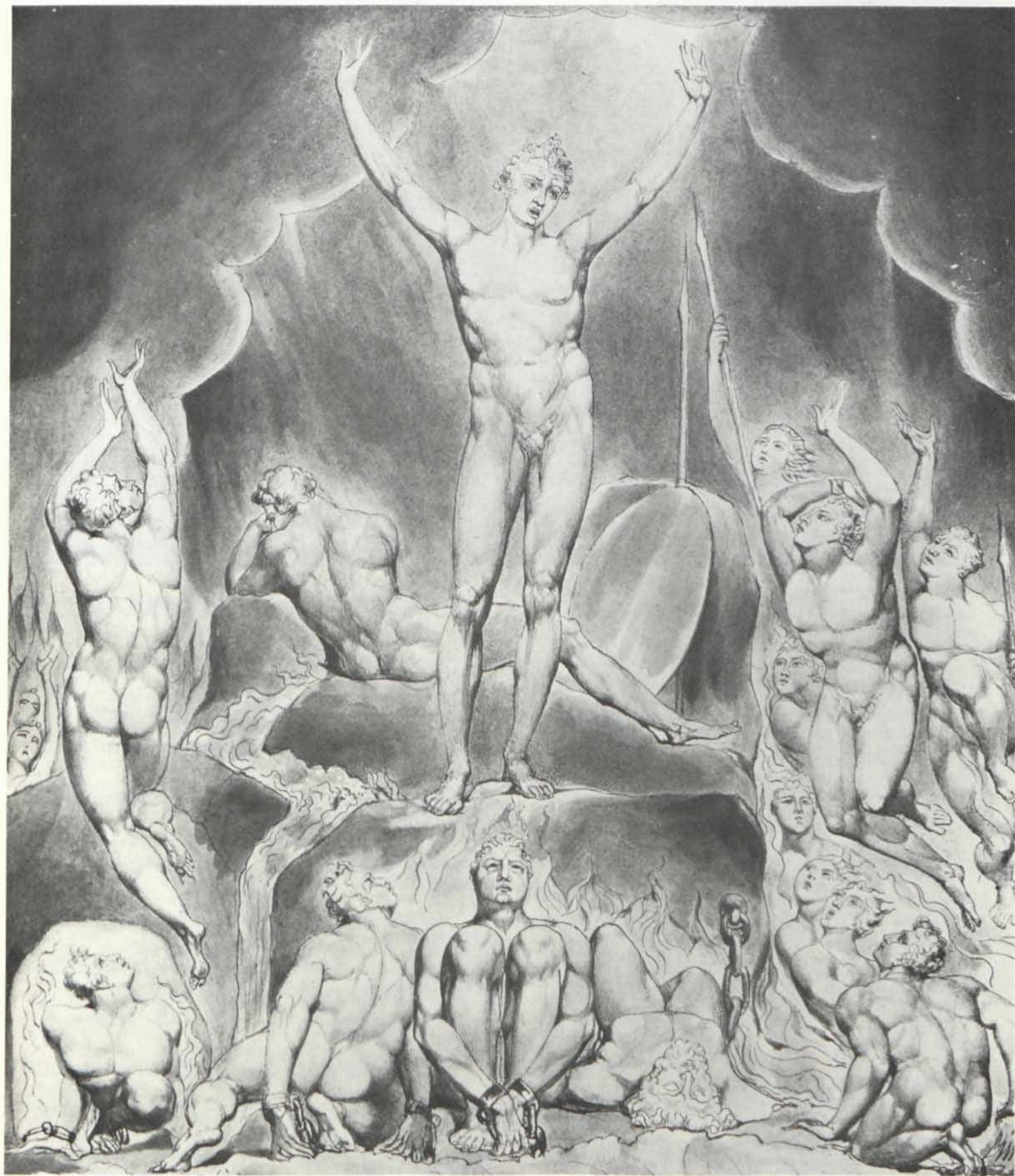
Idem. Pl. 12 only. Bound in extra-illustrated Kitto Bible, vol. V, p. 715.³ (49000)

49. *The French Revolution*. Unique copy of page proofs. (57440)

51. *The Ghost of Abel*. Copy C. (55345)

118. *Milton*. (Illus. 9) Copy B. Unbound, loose in a case. (54041)

128. *Poetical Sketches*. Copy C, with MS corrections by Blake. (57432)



- 4 *Satan Calling His Legions from the Paradise*
Lost illustrations. Handlist I, 7.

- 5 Visionary Head of *Canute*. Handlist I, 9.

Idem. Copy S, with MS corrections by Blake.
(Dev. 8vo. 30)

137. *The Song of Los*. (Illus. 10) Copy E. (54043)

139. *Songs of Innocence*. Copy I. (54040)

139. *Songs of Innocence and of Experience*. (Illus.
11) Copy E. (54039)

Idem. "Experience" section, pls. 29-53,
only. Copy N. (54038)

200. *There is No Natural Religion*. Pl. a2 only.
(57445)

213. *Visions of the Daughters of Albion*. Copy E.
(42625)

III. BOOKS WITH BLAKE'S ANNOTATIONS

Entry numbers follow Bentley, *Blake Books*.

735. Lavater, John Caspar. *Aphorisms on Man*. 1788.
(57431)

747. Thornton, Robert John. *The Lord's Prayer*.
1827. (113086)

749. Watson, Richard. *An Apology for the Bible*.
1797. (110260)

See also II, 128.

IV. LETTERS

Entry numbers follow Geoffrey Keynes, ed., *The Letters of William Blake*, second ed. (London: Rupert Hart-Davis, 1968).

- 1, 2. Willey Reveley to Blake, and Blake's reply.
[18 Oct. 1791]. (HM 20020)

17. To William Hayley, 16 Sept. 1800. (HM 20063)

96. To Ozias Humphry, May 1809. Address only,
written on II, 36, remainder of letter in Trinity
College, Hartford, Conn. (78637)

126. To John Linnell, [March 1825]. (HM 20019)

127. To John Linnell, [7 June 1825]. (HM 20013)



128. To Mrs. Linnell, 11 Oct. 1825. (HM 20017)

129. To John Linnell, 10 Nov. 1825. (HM 20011)

130. To John Linnell, 1 Feb. 1826, but postmarked
31 Jan. (HM 20005)

131. To Mrs. Linnell, [25 Feb. 1826]. (HM20016)

133. To John Linnell, 19 May 1826. (HM 20015)

135. To John Linnell, 5 July 1826. (HM 20007)

137. To John Linnell, 16 July 1826. (HM 20010)

138. To John Linnell, 29 July 1826. (HM 20008)

140. To John Linnell, 1 Aug. 1826. (HM 20006)

141. To John Linnell, 27 Jan. 1827. (HM 20009)

143. To John Linnell, [2 Feb. 1827]. (HM 20018)

148. To John Linnell, 25 April 1827. (HM 20012)

149. To John Linnell, 3 July 1827. (HM 20014)

V. COMMERCIAL BOOK ENGRAVINGS

Entry and plate numbers follow Bentley, *Blake Books*.

416. Allen, Charles. *New and Improved Roman History*,
1798. Original boards. (108270)



The Creation of the Natural Man.

- 1 **I**n the beginning God created the heavens and the earth
- 2 And the earth was without form and void. and darknels was upon the face
of the deep & the spirit of God moved upon the face of the waters
- 3 And God said Let there be light and there was light
- 4 And God saw the light that it was good & God divided the light from the darknels
- 5 And God called the light day & the darkness he called night & the evening & the
morning were the first day.
- 6 And God said Let there be a firmament in the midst of the waters and let
it divide the waters from the waters
- 7 And God made the firmament & divided the waters which were under the firmament
from the waters which were above the firmament and it was so ^{day}
- 8 And God called the firmament heaven. & the evening & the morning were the second
- 9 And God said Let the waters under the heaven be gathered together into one place
and let the dry land appear and it was so.
- 10 And God called the dry land earth. & the gathering together of waters called he
seas and God saw that it was good.
- 11 And God said Let the earth bring forth grafs & the herb yielding seed and
the fruit tree yielding fruit after its kind whose seed is in itself upon
the earth and it was so
- 12 And the earth brought forth grass & herb yielding seed and the tree yielding
fruit whose seed is in itself after its kind and God saw that it was good
- 13 And the evening & the morning were the third day.
- 14 And God said Let there be lights in the firmament of heaven to divide the
day from the night and let them be for signs and for seasons and for days
and for years.
- 15 And let them be for lights in the firmament of the heaven to give light upon
the earth and it was so.
- 16 And God made two great lights. the greater light to rule the day and the
lesser light to rule the night. he made the stars also.
- 17 And God set them in the firmament of heaven to give light upon the earth
- 18 And to rule over the day and over the night and to divide the light from
the darknels

19 And the evening and the morning were the fourth day



20 And God said let the waters bring forth abundantly the moving creature that hath life and fowl that may fly above the earth in the firmament of heaven

21 And God created great whales and every living creature that moveth which the waters brought forth abundantly after their kind and every winged fowl after his kind. and God saw that it was good.



22 And God blessed them saying Be fruitful and multiply abundantly & fill the waters in the seas & let fowl multiply in the earth.

23 And the evening and the morning were the fifth day

24 And God said let the earth bring forth the living creature after his kind cattle & creeping thing & beast of the earth after his kind and it was so.



IV.

The eternal gates her porter lifted, the northern bar,
 And enter'd in, & saw the secrets of the land unknown:
 She saw the courses of the dead, & where the fibrous roots
 Of every heart on earth, quiver'd deep its restless trusts:
 A land of sorrows & of tears where never smile was seen.

She wander'd in the land of clouds thro' valleys dark, listening
 Delirious & lamentations: waiting at beside a dear grave
 She stood in silence, listening to the voices of the ground,
 Till to her own grave plot she came, & there she sat down,
 And heard this voice of sorrow breathed from the hollow pit.

Why cannot the Ear be closed to its own destruction?
 Or the glazing Eye to the poison of a smile?
 Why are Eyelids stord with arrows ready drawn,
 Where a thousand fighting men in quibush lie?
 Or an Eye of gifts & graces, shewing fruits & coined
 gold?

Why a Tongue unimped'd with honey from every wind?
 Why an Ear, a whirlpool, herve to draw creations in?
 Why a nostril wide inhaling terror, trembling & affright?
 Why a tender curb upon the youthful burnings for?
 Why a little curtain of flesh on the bed of our desire?

The Virgin started from her seat, & with a shriek
 Flew back unhinder'd till she came into the vales of
 Har



417A. Ariosto, Lodovico. *Orlando Furioso*, 1783. 5 vols. (292845)

417B. *Idem*, 1785. 5 vols. (344210)

417C. *Idem*, 1791. 2 vols. (105642)

417D. *Idem*, 1799. 5 vols. (441517)

418. *Bellamy's Picturesque Magazine*, vol. I, 1793. (389830)

421A. [Bible] *Illustrations of the Book of Job*, 1825. Proof issue on laid India paper. (Art Gallery)

Idem. Regular issue on Whatman paper, original paper cover and label bound in. (54045)

Idem. Regular issue, bound in extra-illustrated Kitto Bible, vol. XXII, pp. 4020-4206. (49000)

435A. Blair, Robert. *The Grave*, 1808 folio "proof." (113093)

435B. *Idem*, 1808 quarto. Extra-illustrated with published "proofs" from 1808 folio of pls. 1, 3-12 and pre-publication proof of pl. 2 dated 1 June 1806. (263699)

Idem. Hand colored. (54049)

Idem. "Subscribers' Copy," uncut. (54048)

Idem. Pls. 2, 4, 8 only, second states from 1808 quarto, bound in extra-illustrated Kitto Bible, vols. LX, p. 11034; XXIV, p. 4643; LII, p. 9419. (49000)

435E. *Idem*, 1813 [i.e., 1870] folio. Publisher's cloth binding. (292762)

For drawings relating to the *Grave* illustrations, see I, 6; VII, 1-2.

435G. *Idem*, New York, 1858. Plates re-engraved by A. L. Dick. (80559)

6 *Genesis* Manuscript, Chapter I, page 1. Handlist I, 20.

7 *Genesis* Manuscript, Chapter I, page 2. Handlist I, 20.

8 *The Book of Thel*, copy L, pl. 8. 14.1 x 10.9 cm. Handlist II, 18.

9 *Milton*, copy B, title-page. 16 x 11.2 cm. Handlist II, 118.

10 *The Song of Los*, copy E, frontispiece. 23.4 x 17.3 cm. Handlist II, 137.

11 *Songs of Innocence and of Experience*, copy E, general title-page. 11.2 x 7 cm. Handlist II, 139.

437. *Boydell's Graphic Illustrations of ... Shakspeare*, [1803?]. (27435)

439A. Bryant, Jacob. *A New System, or, an Analysis of Ancient Mythology*, 1774-76. 3 vols. (338987)

440. Bürger, Gottfried Augustus. *Leonora*, 1796. Contemporary paper wrappers, with Blake's pls. 2-3 repeated in the German text. (421592)

443. Chaucer, Geoffrey. *The Prologue and Characters of Chaucer's Pilgrims*, 1812. Extra-illustrated Halsey copy, text ruled in red. None of the extra materials relate to Blake. (57453)

Idem. Hoe copy. (108269)

447. Cumberland, George. *Thoughts on Outline*, 1796. (312010)

448A. Dante Alighieri. *Blake's Illustrations of Dante*, [1838]. Bound, plates spotted. (57438)

448B. *Idem.* [1892?]. Bound. (57438)

Idem. Loose in portfolio, with the original cover label. (283403)

448C. *Idem.* [1955]. Loose in portfolio, each plate inscribed in pencil "Impressions taken from the copper-plates in my collection 1953-4. Lessing J. Rosenwald 4/19/55." (uncatalogued)

Drawing for pl. 4. See I, 19.

450A. Darwin, Erasmus. *The Botanic Garden*, 1791. Part I, first edition of 1791; Part II, fourth edition of 1794. (398423)

Idem. Pl. 1, "Fertilization of Egypt," only. Bound in extra-illustrated Kitto Bible, vol. XII, p. 1831. (49000)

450E. Darwin. *The Poetical Works*, 1806. 3 vols. (421361)

456A. Flaxman, John. *Compositions from ... Hesiod*, 1817. (220796)

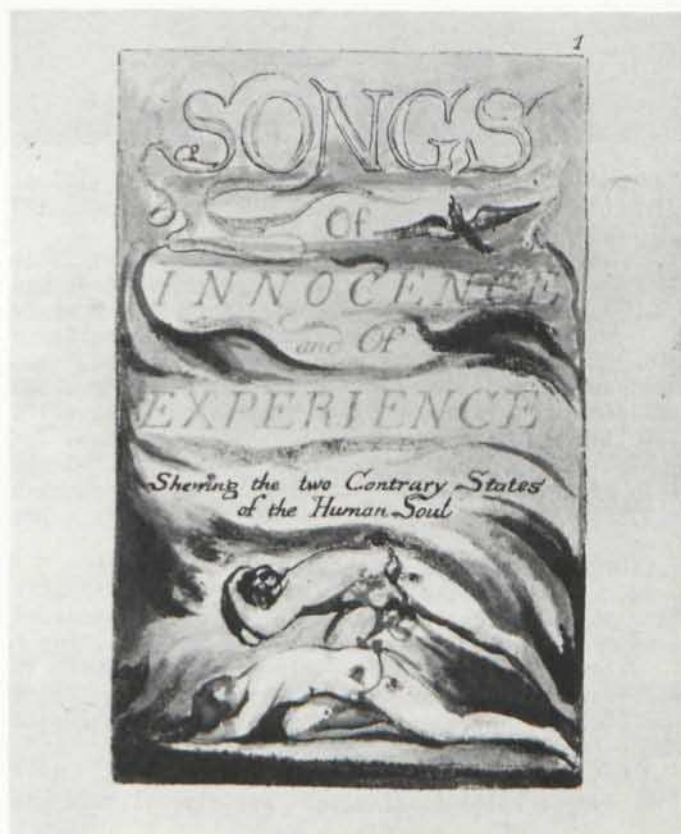
Pen and pencil drawings by Flaxman related to pls. 12, "Brasen Age," 12.1 x 18.7; 16, "The Evil Race," 8.3 x 14.9." (Art Gallery).

457A. Flaxman. *The Iliad of Homer*, 1805. (220798)

Pen and pencil drawings by Flaxman related to pls. 2, "Minerva Repressing the Fury of Achilles," three on a sheet 26.7 x 21 (Illus. 12), one on a sheet 25.4 x 20.7, one partly erased on a sheet 26 x 20.6, and a finished wash drawing 22.9 x 27; 3, "Thetis Entreating Jupiter to Honor Achilles," on sheet 25.7 x 20.3.

458. Flaxman. *Letter to the Committee for Raising the Naval Pillar*, 1799. Original wrappers. (313606)

459. Fuseli, John Henry. *Lectures on Painting*, 1801. (292894)



460A. Gay, John. *Fables*, 1793. 2 vols. (123698)

460B. *Idem*, 1793 [i.e., 1811]. Original boards, uncut. (123700)

461. Gough, Richard. *Sepulchral Monuments in Great Britain*. Part I, vol. 1, 1786. Presentation copy, Gough to J. Nichols (the printer). None of the extra-illustrations relate to plates attributed to Blake. (145686)

464A. Hartley, David. *Observations on Man*. Quarto, 1791. Plate badly stained. (345172)

Idem. Plate only, bound in extra-illustrated copy of Daniel Lysons, *Historical Account of the Environs of London*, 1796, vol. 4, following p. 426. (272584)

465. Hayley, William. *Ballads*, 1805. First states of the plates. (57452)

466. Hayley. *Designs to a Series of Ballads*, 1802. "Swinburne's copy" inscribed in pencil on fly-leaf. (138848)

Idem. With the original wrappers for *Ballads* 2-4 bound in. (57448)

467. Hayley. *Essay on Sculpture*, 1800. Plates spotted. (87743)

468A. Hayley. *Life, and Posthumous Writings, of William Cowper*, 1803-04. 3 vols. (141610)

468B. *Idem*, second edition, 1803-04. 3 vols. (292929)

Idem. Plates only, pl. 4 in first state, bound in extra-illustrated copy of Goldwin Smith, *Cowper*, 1880 (131211). Pls. 1, 2, 3 (two copies), 5, 6 only in Library print box 450/2-4, 6-8.

469. Hayley. *Life of George Romney*, 1809. (Illus. 13) (135333)

Idem. (ND497. R7H3)

Idem. (ND497. R7H3. copy 2)

Idem. Blake plate only, imprint cropped, bound in extra-illustrated copy of Samuel Redgrave, *A Dictionary of Artists of the English School*, vol. 9, following p. 348. (262456)

471A. Hayley. *Triumphs of Temper*, 12th edition, 1803. (108267)

Idem. (108268)

474. Hoare, Prince. *Inquiry into ... the Arts ... in England*, 1806. Plate stained. (33267)

475C. Hogarth, William. *The Works of William Hogarth, from the Original Plates Restored by James Heath*, 1822. (439135)

475F. *Idem*, [1835?]. (244216) See also VI, 32.



12 John Flaxman. Two studies for "Minerva Repressing the Fury of Achilles." Sheet 26.7 x 21 cm. Engraved by Blake for *The Iliad of Homer*. Handlist V, 457A.

13 *Sketch of a Shipwreck after Romney*, engraved by Blake for William Hayley, *The Life of George Romney*. 13.2 x 17.6 cm. Handlist V, 469.

475I. "The Beggar's Opera" by Hogarth and Blake, a Portfolio Compiled by Wilmarth S. Lewis & Philip Hofer, 1965. (380766)

476A. Hunter, John. *Historical Journal of the Transactions at Port Jackson and Norfolk Island*. Quarto, 1793. (337262)

480A. Lavater, John Caspar. *Aphorisms on Man*, 1788. First state of the plate. Blake's copy, with his annotations. (57431)

480C. *Idem*, third edition, 1794. Second state of the plate. (146617)

481A. Lavater. *Essays on Physiognomy*, 1789-98. 3 vols. bound in 5. (224203)

481C. *Idem*, 1810. (439103)



Idem. Pl. 2, "Democritus," only, bound in extra-illustrated copy of Samuel Redgrave, *A Dictionary of Artists of the English School*, vol. 1, following p. 42. (262456)

482. Malkin, Benjamin Heath. *Father's Memoirs of His Child*, 1806. (313124)

Idem. Blake's plate only. (Library print box 450/1)

483. *The Monthly Magazine*, [Oct. 1797]. (83018)

Idem. Blake's plate only, bound in extra-illustrated copy of Michael Bryan, *A Biographical and Critical Dictionary of Painters and Engravers*, 1816, vol. II, part 5, following p. 624 (113812).

Blake's plate only, bound in extra-illustrated copy of *The General Biographical Dictionary*, ed. Alexander Chalmers, 1817, vol. 32, facing p. 337. (152290)

Nicholson, William. *Introduction to Natural*

Philosophy, 1782. 2 vols.⁵ (436240)

485C. *The Novelist's Magazine*, vol. VIII, 1792 engraved title-page, 1784 printed title-page. Second state of the plates, plate number inscriptions scratched out. (148622)

486C. *The Novelist's Magazine*, vol IX, 1793 engraved title-page and printed title-pages of 1785 (*Sentimental Journey*), 1792 (*Gulliver's Travels*), 1792 (*David Simple*), 1787 (*Sir Launcelot Greaves*), 1792 (*Peruvian Princess*), 1788 (*Jonathan Wild*). Second state of the plates, plate numbers scratched out. (148622)

Idem. Pl. 1 only, first state, bound in extra-illustrated copy of Mrs. Bray, *Life of Thomas Stothard*, 1851, vol. 1, facing p. 10 (113091). Pl. 1 only, trimmed to central design, bound in volume of "Stothard Book Plates" (128970). Pl. 2 only, first state, bound in extra-illustrated copy of Bray, *Life of Stothard*, vol. 1, facing p. 86 (109569).

487A. *The Novelist's Magazine*, vols. X-XI, 1783 engraved title-page, 1793 printed title-page.



Second state of the plates, plate numbers scratched out. (148622)

Idem. Pl. 3 only, first state, bound in extra-illustrated copy of Bray, *Life of Stothard*, vol. II, facing p. 137. (109569)

488. Olivier, [J.]. *Fencing Familiarized*, 1780. (376070)

489. Rees, Abraham. *The Cyclopaedia*, 1820. Complete in 45 vols. (AE5. R4)

490. *Remember Me!* Blake's plate only, bound in extra-illustrated Kitto Bible, vol. LX, p. 10822 (49000). For watercolor of Blake's design, see I, 18.

491. Ritson, Joseph. *Select Collection of English Songs*, 1783. 3 vols. (108216)

Idem. Pls. 1, 3, 4 only bound in collection of Stothard designs, vol. 3, p. 42. (282164)

492A. Salzmann, C. G. *Elements of Morality*, 1791. 3 vols. (108262)

494A. Scott, John. *Poetical Works*, 1782. (68285)

494B. *Idem*, second edition, 1786. (440036)

Idem. Pls. 1, 4 only bound in collection of

14 *Albion Rose*. Handlist VI, 2.

15 *Lucifer and the Pope in Hell*. Handlist VI, 13.

16 *A Figure from Michelangelo's Last Judgment*, generally attributed to Blake (but see my footnote 7). Handlist VIII, 2.

17 John Flaxman. *Sheet of portrait studies*. Handlist IX, A, i, 1.

Stothard designs, vol. 5, p. 22. (282164)

497A. Shakespeare, William. *Dramatic Works*, 1802 [i.e., 1803]. Extra-illustrated in 45 vols.; Blake's plate in vol. 41, p. 218. (181067)

Idem. Blake's plate only, worn and probably from the 1832 edition, bound in extra-illustrated copy of *The Pictorial Edition of the Works of Shakespeare*, ed. Charles Knight, vol. 56, following p. 62. (140091)

498B. *The Plays of William Shakespeare*, 1805. 10 vols. Extra-illustrated, including a proof before inscriptions except for signatures of pl. 2. (140092)

Idem. Plates only bound in extra-illustrated copy of *The Pictorial Edition of the Works of William Shakespeare*, ed. Charles Knight, vol. 53, following p. 376 and vol. 56, following p. 68 (140091). Plates only bound in extra-illustrated copy of Shakespeare, *Dramatic Works*, 1802, vol. 32, p. 130 and vol. 41, p. 225 (181067).

499A. Stedman, J. G. *Narrative of a Five Years' Expedition*, 1796. 2 vols., plates hand colored. (23654)

Idem. (23614)



500. Stuart, James, & Nicholas Revett. *Antiquities of Athens*. Vol. III, 1794. (382720)

501. Varley, John. *Treatise on Zodiacal Physiognomy*, 1828. Original wrappers bound in, second state of pl. 3. (354770)

503. *Vetusta Monumenta*. Vol. II, [1789?]. (229484)

504. Virgil. *The Pastorals of Virgil*, 1821. 2 vols. (137046)

Idem. Blake's woodblocks only, late impressions printed by the Linnell family, mounted in an album. (57436)

Idem. Blake's woodblocks, pls. 6-13, 16, 17, 24 only, late impressions printed by the Linnell family, mounted in an album. (Art Gallery)

Idem. Pl. 7 only, loose in the Carfax Portfolio of Calvert's works. (249852, Art Gallery)



513. *The Wit's Magazine*. Vol. I, 1784. With pl. 2 in the Jan. issue. (148541)

Idem. Proof of pl. 2, lacking signatures and other inscription areas trimmed, bound in extra-illustrated copy of Mrs. Bray, *Life of Thomas Stothard*, 1841, vol. V, pl. 11. (152250).

514A. Wollstonecraft, Mary. *Original Stories from Real Life*, 1791. Pls. 1-2 in second state, 3-6 in first state. (108272)

514B. *Idem*, 1796. Pls. 1-2 in first state, 3-6 in second state. (124810)

515. Young, Edward. *The Complaint, ... or, Night Thoughts*, 1797. Hand colored, copy I in Bentley, *Blake Books*, p. 644. (132916)

Idem. Uncut. (57451)

Idem. Lacking "Explanation" leaf, pp. 19-20, 94-95. Loose in portfolio. (431729)

For a related drawing on vellum, see I, 2.

An engraving by Blake after Stothard (proof signed thus in the British Museum) showing a woman embracing the bust of a man, a man entering on the left, trimmed close all around. Bound in a collection of Stothard designs, vol. II, pl 28 (282164). Very likely intended for a book illustration, but not known to have been published.

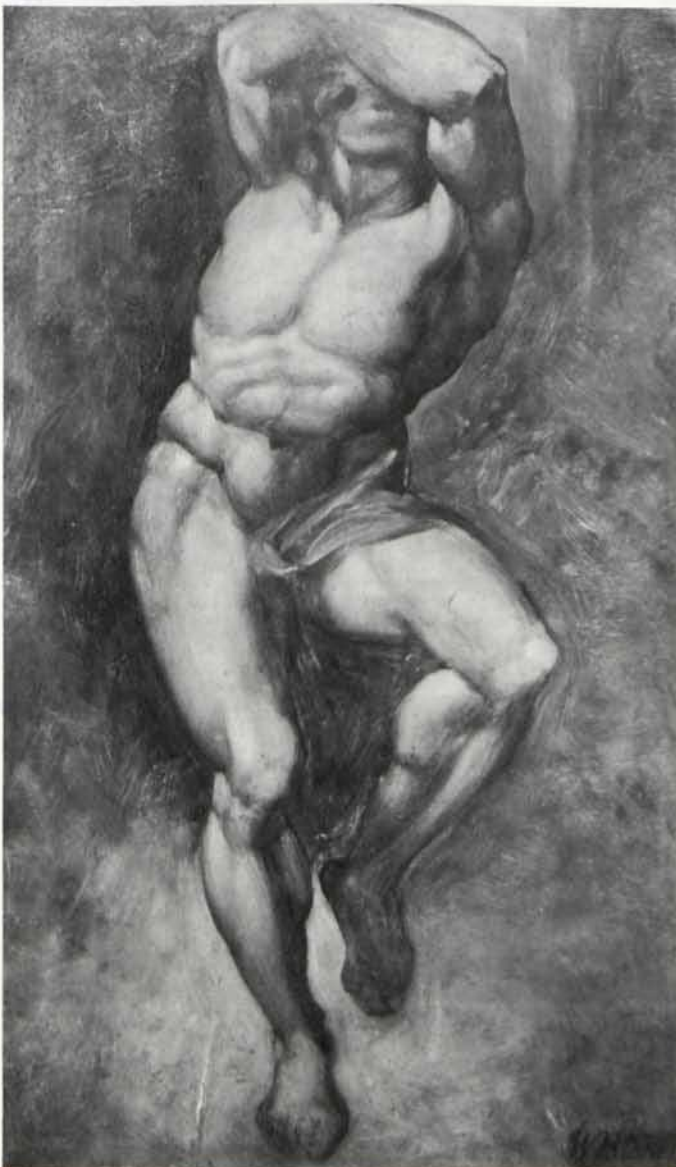
VI. SEPARATE PLATES

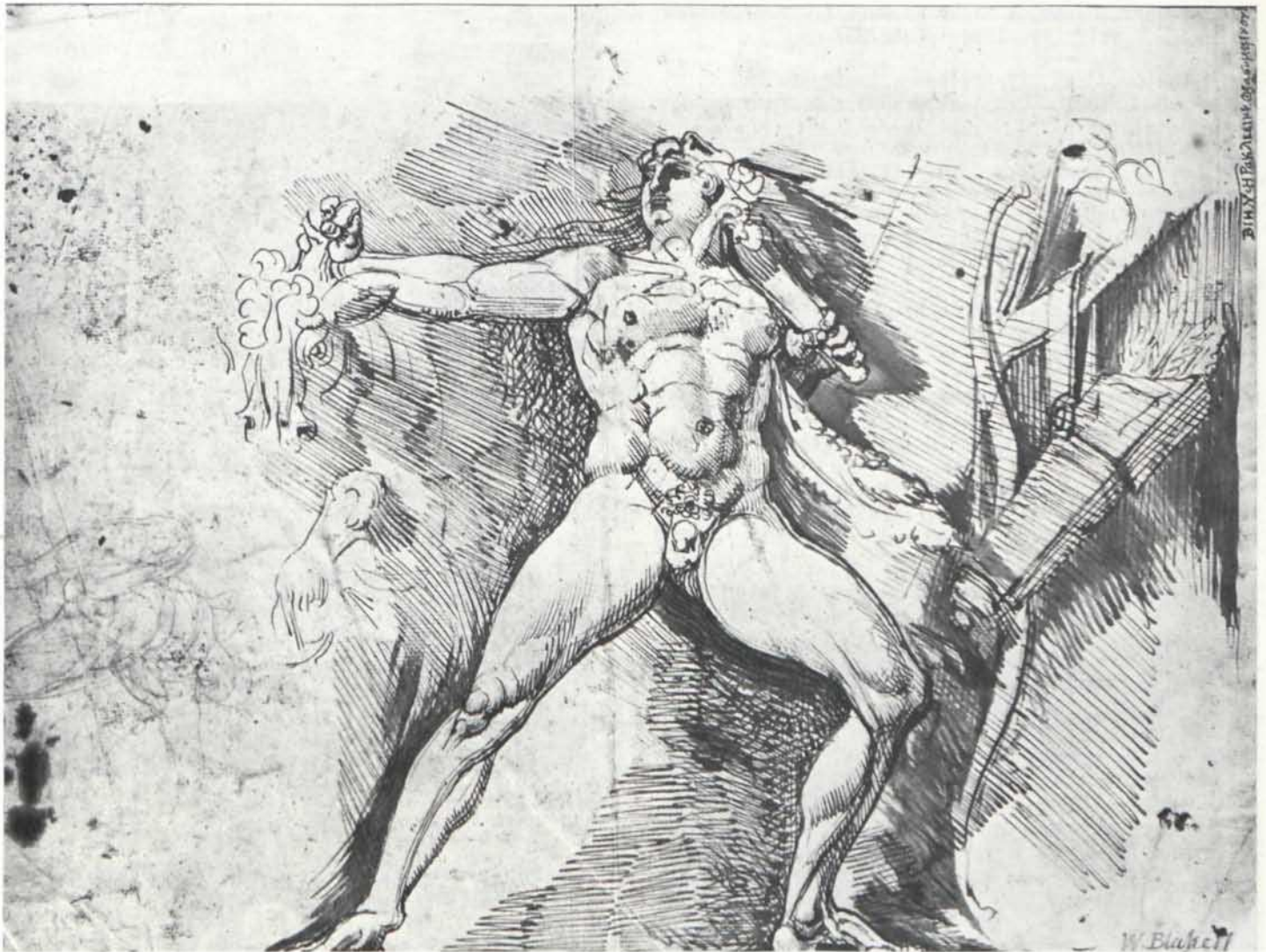
Entry numbers and state designations follow Geoffrey Keynes, *Engravings by William Blake: The Separate Plates* (Dublin: Emery Walker, 1956).

2. *Albion Rose*. (Illus. 14) First state, color printed. Bentley, *Blake Books*, copy D.

13. *Lucifer and the Pope in Hell*. (Illus. 15) Color printed. ("Blake: Miscellaneous Prints" box in Library)

17. *Chaucers Canterbury Pilgrims*. Third state, verses faint and partly erased. (Framed, in Library Exhibition Hall)





28. *Calisto*, after Stothard. Proof printed in grey with the title-letters unfinished. Bound in extra-illustrated copy of Mrs. Bray, *Life of Thomas Stothard*, 1851, vol. III, p. 51. (152250)

32. *Beggar's Opera*, Act III, after Hogarth. Two impressions, one first (etched) state and one final state, in a miscellaneous, uncatalogued collection of unbound Hogarth engravings in the Library. See also V, 475C, F, I.

34. *Satan*, or, *Head of a Man Tormented in Fire*, after Fuseli. ("Blake: Miscellaneous Prints" box in Library)

36. *Edmund Pitts*, after Earle. Bound in extra-illustrated copy of Daniel Lysons, *Historical Account of the Environs of London*, 1796, vol. 10, following p. 562. (272584)

44. *Wilson Lowry*, Blake and Linnell after Linnell. Between third and fourth states, inscribed "Proof" lower right. Bound in extra-illustrated copy of Samuel Redgrave, *A Dictionary of Artists of the English School*, vol. 7, following p. 264. (262456)

18 Henry Fuseli or a follower. *Hercules with the Cretan Bull*. Handlist IX, B, i, 4.

19 George Romney. Head of a man from the large *Sketchbook*, verso of leaf 41. Handlist IX, C, 8.

VII. PORTRAITS OF BLAKE

1. Watercolor and pencil drawing on paper watermarked 1810 of the portrait by Thomas Phillips. Inscribed "Port. of Wm. Blake T. P."⁶ 28 x 21.6.

2. Watercolor by an unknown hand copied after Schiavonetti's engraving of the Phillips portrait. 34 x 26.6.

For Schiavonetti's engraving of the Phillips portrait, see V, 435A, B, E.



VIII. MISCELLANEOUS UNIQUE MATERIALS RELATING TO BLAKE

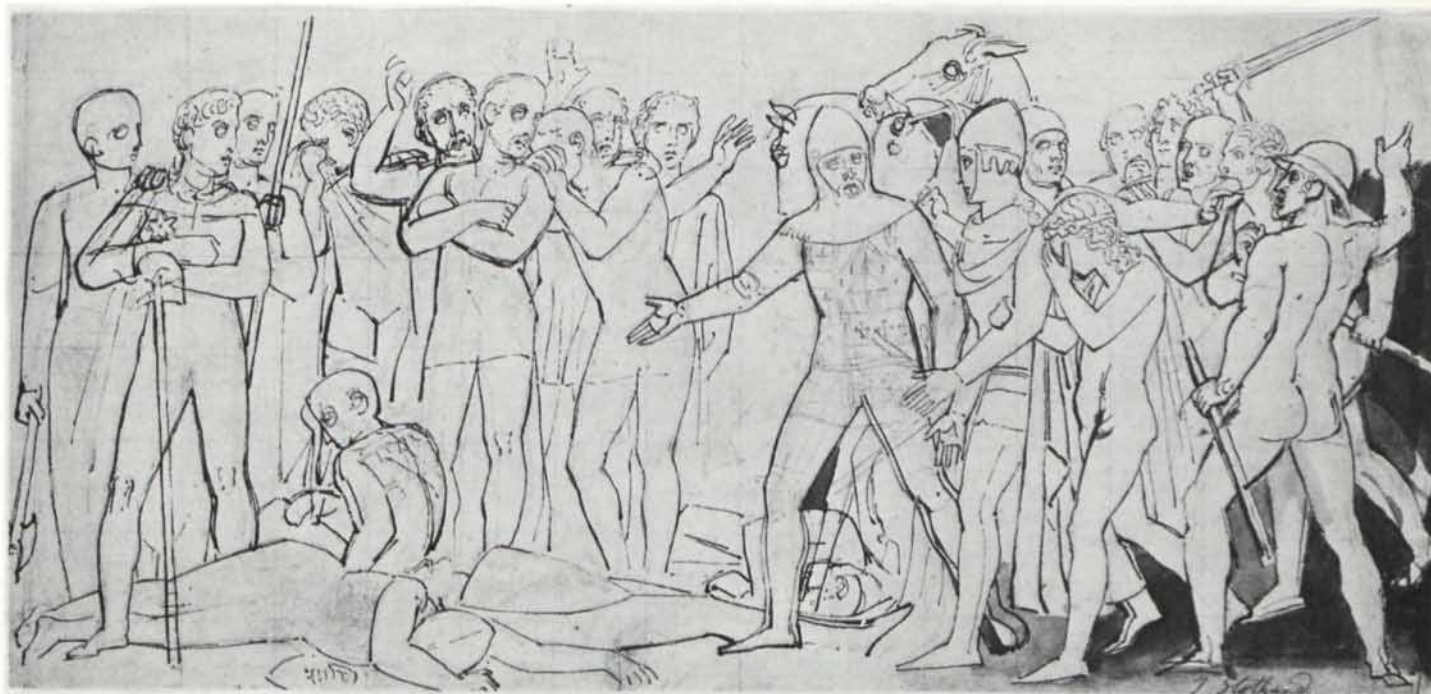
A. DRAWINGS

1. *The Sketchbook of Robert Blake*. Twenty-seven sheets of drawings in pencil and chalk. Front cover inscribed "Robert Blake's 1777 Book." William Blake may have helped his brother with some of the sketches. Sheets 32.2 x 20.5.
2. *A Figure from Michelangelo's Last Judgment*. (Illus. 16) Oil on paper, inscribed "W Blake 1776."⁷ 52.1 x 31.9.
3. A group of seven drawings inscribed with Blake's name but not his work. Includes *Acis and Galatea* by Henry Pierce Bone, two Italian drawings, *Amazonian Conflict* by an unknown hand, and a *Design for "America"* (probably a modern forgery). See also IX, B, i, 4.
4. A bound sketchbook of ten sheets, 17.3 x 13.3,

with pencil drawings by an unknown hand copying Blake's designs in the *Four Zoas* manuscript.

B. LETTERS

1. Charles Lamb to Bernard Barton, 15 May 1824. Quoted in G. E. Bentley, Jr., *Blake Records* (Oxford: Clarendon Press, 1969), pp. 284-86. (HM 7079)
2. John Linnell to Mrs. Alexander Gilchrist, 2 March 1880. Calls story that Blake and his wife acted out Adam and Eve in their garden an "[unmitigated falsehood *del*] invention."⁸ (HM 26325)
3. F. G. Bain to John S. Arthur, two letters concerning possible sale of the *Night Thoughts* watercolors, 7 June 1898, and 18 Aug. 1898. (HM 31196)
4. Francis White Emerson to W. Graham Robertson, 31 May 1937. About a visit from Geoffrey and Margaret Keynes and various Blake gossip. (WR 168)
5. Ruthven Todd to W. Graham Robertson, 14 Jan.



1945. About Blake collecting and plans for a book on his art. (WR 644)

6. George Goyder to W. Graham Robertson, 27 April 1945. About a visit to see Robertson's Blake collection. (WR 200)

C. MANUSCRIPTS

1. Bill for Blake's funeral expenses, 13 Aug. 1827, and the receipt issued to John Linnell, 28 Jan. 1828. See *Blake Records*, pp. 342-43, 584. (HM 26324)

2. A. C. Swinburne. Three leaves of the manuscript of his *William Blake, A Critical Essay*, 1868. (HM 20609)

3. Swinburne. One leaf of the manuscript of *William Blake*. (HM 2778)

4. Swinburne. Manuscript of the "Prefatory Note" added to the 1906 edition of *William Blake*. (HM 2785)

IX. BLAKE'S CIRCLE

Some of the works listed here are described and reproduced in *William Blake and His Circle, Two Exhibitions* (Huntington Library, Nov. 1965-Feb. 1966) and in [Larry Gleeson], *The Followers of William Blake, An Exhibition* (Huntington Library, Nov. 1972-Jan. 1973).

FLAXMAN

i. Drawings

20 Thomas Stothard. *Medieval Battle Scene*. Handlist IX, C, 8.

21 Edward Calvert. *The Sheep of His Pasture*. Engraving, 3.9 x 7.6 cm., from the "Carfax Portfolio." Handlist IX, E, ii, 1.

Except for the two recent acquisitions listed here, all Flaxman drawings are described (and all but a few minor verso sketches reproduced) in Robert R. Wark, *Drawings by John Flaxman in the Huntington Collection* (San Marino: Huntington Library, 1970).

For drawings related to designs engraved by Blake, see V, 456A and 457A.

1. *Sheet of portrait studies*. (Illus. 17) Pencil and ink, early 1780s? 9.4 x 16.8.

2. *Portrait of John Jervis*. Pencil, 23.1 x 18.8.

3. Ink copies of the *Divine Comedy* illustrations by an unknown hand on 108 sheets. Size of the engravings.

ii. Engravings after Flaxman's Designs

1. *Oeuvre complet de Flaxman par Reveil*. Paris, Librairie Audot, F. Niclaus et cie. [1833-72?] (NC1115. F58)

2. *The Odyssey of Homer Engraved from the Compositions of John Flaxman*, 1805. (220799)

3. Homer. *The Iliad and Odyssey*, translated by William Sotheby, 1834. 4 vols., with the reduced

plates by H. Moses. (PA4025. A1S6. 1834)

4. *Compositions from the Tragedies of Aeschylus Designed by John Flaxman*, 1795. (144147)

5. *Idem*, 1831, with new title-page and four new designs. (436447)

6. *Compositions by John Flaxman ... from the Divine Poem of Dante Alighieri*, 1807. (220797)

7. *La divina commedia di Dante Alighieri*, 1815-17, interleaved with the plates from *La Divina Commedia di Dante Alighieri ... Composto da Giovanni Flaxman*, 1802. (436130)

8. *Compositions from ... Hesiod*, Engraved by Mad^e Soyer, [1879]. (NC1115. F55)

9. *Compositions of the "Acts of Mercy,"* 1831. (237527)

10. *Anatomical Studies*, engraved by Henry Landseer, 1833. (377058)

iii. Letters

1. To William Sotheby, 15 May 1814. (SY 54)

2. To [John Hayter?], 13 Dec. 1825. (HM 23081)

For a letter to Flaxman, see IX, B, iv, 1.

FUSELI

i. Drawings

1. *Aimon*. Pencil and wash, 1800. 44.1 x 30.5.

2. *Johann Jakob Bodmer*. Pencil, c. 1779. 45.5 x 31.8.

3. *Death of Cardinal Beaufort*. Pencil and brown wash over red pencil, c. 1772. 29.2 x 32.1.

4. *Hercules with the Cretan Bull*. (Illus. 18) Ink, perhaps by Fuseli or a follower, inscribed "W. Blake 17--." 30.2 x 40.

5. *Siegfried Overcoming Alberich*.⁹ Pen and wash, 1805. 20.3 x 17.1.

6. *Una and the Lion*. Pencil heightened with white, 30.5 x 42.5.

7. *Venus and Anchises*. Pencil and wash with another version on the verso, 20.3 x 26.7.

8. *Venus and Cupid*. Ink, 26.7 x 21.6.

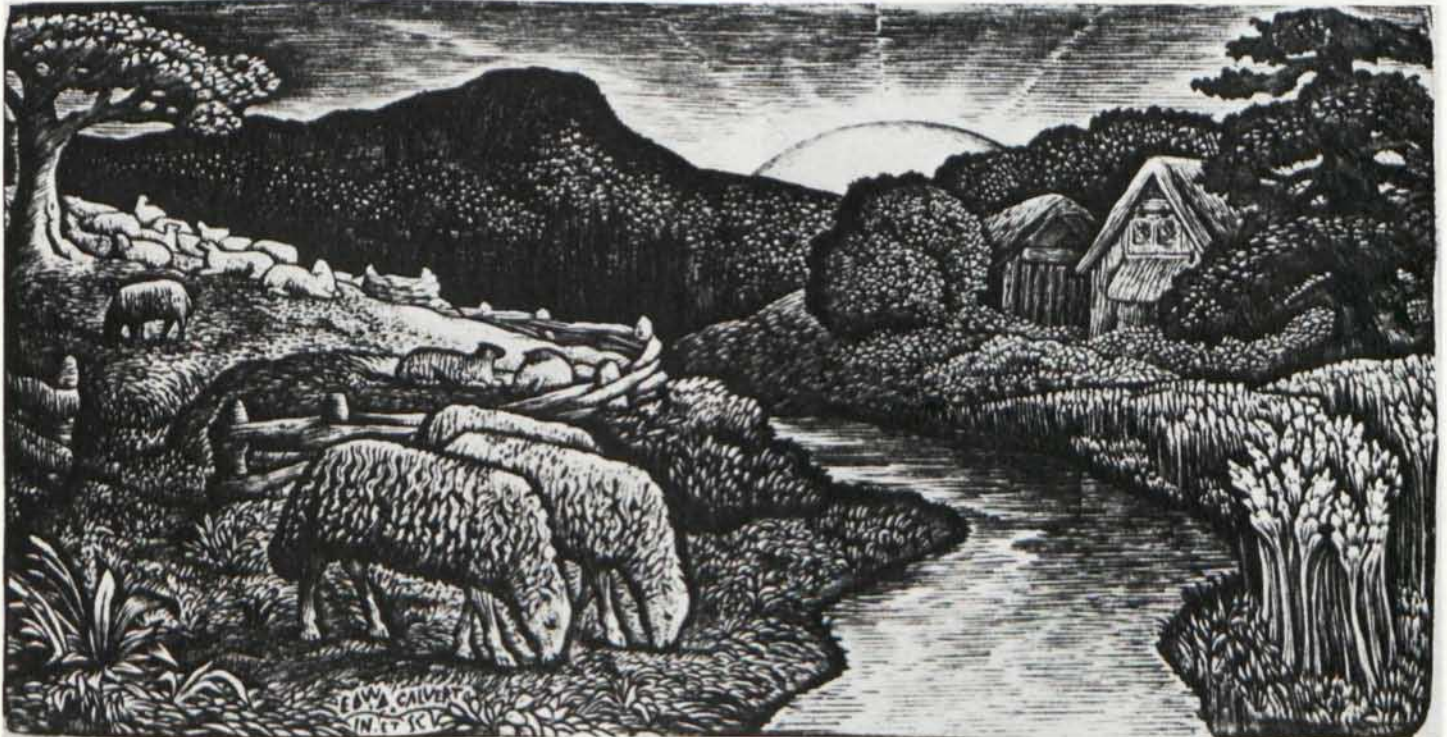
9. *The Witches from Macbeth*. Pencil and wash perhaps by Fuseli, with a drawing by another hand on the verso. 11.4 x 19.7. Bound in extra-illustrated copy of *The Dramatic Works of Shakespeare*, 1802, vol. 20, p. 45. (181067)

ii. Book Illustrations

1. *Bell's British Theatre*, 1791-97. Plates after Fuseli in the volumes containing *Jane Shore*, *Every Man in His Humour*, *The Revenge*, *Tancred and Sigismunda*, *Oedipus*. (112533)

2. Bonnycastle, John. *An Introduction to Astronomy*, 1807. John Keats' copy. (25077)

3. [Boothby, Sir Brooke]. *Sorrows Sacred to the Memory of Penelope*, 1796. (449263)



4. Cowper, William. *Poems*, 1806. 2 vols. (148796)
5. Darwin, Erasmus. *The Temple of Nature*, 1803. (347104)
6. Fuseli, Henry. *Lectures on Painting*, 1830. (ND1150. F85)
7. [Fuseli]. *Remarks on the Writings and Conduct of J. J. Rousseau*, 1767. (355724)
8. Homer. *The Iliad [and The Odyssey]*, translated by William Cowper, 1810. 4 vols. (321473)
- Idem.* Plates only, loose in portfolio. (78219)
9. Milton, John. *Paradise Lost*, 1802. 2 vols., with proofs before letters added. (69888)
10. *The Works of the British Poets*, Edited by Thomas Park, 1808. Proofs of the plates only, bound in 2 vols. (108370)

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|-------|---|
| 22 | John Linnell. <i>Portrait of John Varley</i> . Handlist IX, F, i, 16. |
| <hr/> | |
| 23 | Samuel Palmer. <i>The Lonely Tower</i> . Handlist IX, G, i, 3. |
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11. Pope, Alexander. *The Rape of the Lock*, 1798. (133026)
12. [Priestley, Joseph]. *An Essay on the First Principles of Government and on the Nature of ... Liberty*, 1768. (83092)
13. [Seward, William]. *Anecdotes of Some Distinguished Persons*, third edition, 1796. (21974)
14. Shakespeare, William. *Collection of Prints from ... the Dramatic Works of Shakspeare*, 1803. The large Boydell prints, 2 vols. 2 copies. (21148, 271878)
15. Thomson, James. *The Seasons*, 1802. (21982)
16. Winkelmann, Abbé. *Reflections on the Painting and Sculpture of the Greeks*, translated by Henry Fuseli, 1765. (318764)

For Fuseli's book illustrations engraved by Blake, see V, 416, 437, 450A, 480A,C, 481A,C, 497A, 498B.

iii. Separate Plates after Fuseli's Designs

1. *Macbeth, Act I, Scene 3*, engraved Bromley; *The Witches*, engraved Tomkins (two copies, one printed in sepia); *Macbeth and the Witches*, engraved Heath (two copies). Bound in extra-illustrated copy of *The Dramatic Works of Shakespeare*, 1802, vol. 20, pp. 44, 46, 47, 50, 51. (181067)

iv. Letters

1. To John Flaxman, 28 Nov. 1803. (HM 6651)

ROMNEY

Oil portraits are described in [Maurice Block], *The Huntington Art Collection: A Handbook*, revised by Robert R. Wark (San Marino: Huntington Library, 1961). Drawings only listed here.

1. *Kissing the Baby*. Rough sketch of standing figure on verso. Pencil, 17.8 x 11.4.
2. *Mother and Child*. Pencil, 17.8 x 11.4.
3. *Nudes Embracing*. Wash, pencil sketch of woman and child on verso. 26.7 x 23.
4. *Pensive Girl*. Pencil, 15.2 x 9.5.
5. *Reading*. Pencil, 15.3 x 9.5.
6. *Susan When the Seas Were Roaring*. Seated woman and child on verso. Wash, 47 x 27.3.
7. *A Sketchbook* of pencil figure studies. 41 pages, 14.6 x 24.2.
8. *A Sketchbook* with 97 pencil, pen, and wash drawings on 75 pages, plus two loose drawings inserted. (Illus. 19) 23.2 x 18.8.



STOTHARD

i. Drawings.

Besides the works in the Art Gallery listed here, many drawings are bound in four extra-illustrated copies of Mrs. Bray, *Life of Thomas Stothard*, 1851 (108754, 109569, 113091, 152250) and in one bound collection of Stothard materials (133023).

1. *Banquet Scene*. Pen and brown wash, squared. 14.8 x 23.1.

2. *Mrs. Billington in "Artaxerxes."* Watercolor, 12.8 x 8.5.

3. *Miss Brown in "The Romp."* Watercolor, 12.9 x 8.3.

4. *Miss Brunton as Monimia in "The Orphan."* Watercolor, 12.7 x 8.4.

5. Thirteen illustrations for *Clarissa Harlowe* in *The Novelist's Magazine*. Wash, each approx. 11.6 x 7.4.

6. *Classical Figures with a Dragon*. Pencil and ink, 18.3 x 23.2.

7. *Crowning Scene*. Wash, 20.6 x 27.2.

8. *Farms in a Wooded Landscape*. Watercolor, 9.9 x 22.9.

9. *Miss Farren and Mr. Kemble as Edgar and Emmelina*. Watercolor, 13.2 x 8.6.

10. *Group of Seven Female Figures*. Wash, 19.7 x 14.6.

11. *A Sheet of Figure Studies*. Wash, 14.4 x 9.9

12. *Miss Jordan as Priscilla Tomboy in "The Romp."* Watercolor, 12.9 x 8.5.

13. *Medieval Battle Scene*. (Illus. 20) Wash, 18.5 x 38.8.

14. *Tomb Design with kneeling figure of Hope*. Wash, 13.4 x 10.2.

15. *Tomb Design* with portrait medallion. Wash, 13.6 x 10.7.

16. *Silver Design*. Wash, 7.2 x 20.2.

17. *Mrs. Yates*. Watercolor, 13 x 8.6.

18. *An Album* of 20 drawings, mostly pen and wash. 28 x 40.

ii. Book Illustrations

Besides books with engravings after Stothard, too numerous for listing here, many plates are included in the extra-illustrated volumes noted above under "Drawings," and in two other groups of bound albums (128970, 282164). For books with engravings by Blake after Stothard, see V, 417A-D, 485C, 486C, 487A, 491, 494A,B, 513.

CALVERT

i. Drawings and Paintings

1. *A Bit of Hampstead*. Oil, 8 x 15.6.

2. *Cultured Life: Poetry*. Oil, 24.1 x 37.1.

3. *Endymion and Selene*. Oil, 18.4 x 13.3.

4. *The Greek Temple*. Oil, 17 x 26.7.

5. *Sleeping Shepherdess*. Oil, 17.8 x 24.8.

6. *Venus Attended*. Pencil, 16.3 x 20.5.

ii. Graphic Works

1. *The Early Engravings of Edward Calvert* (the "Carfax Portfolio"), 1904. (Illus. 21) Contains the final states of all of Calvert's wood engravings, copperplate engravings, and lithographs, plus an additional impression of *The Return Home*. (249852, in Art Gallery).

2. [Calvert, Samuel]. *A Memoir of Edward Calvert, Artist, by His Third Son*, 1893. Contains the final states of *The Ploughman*, *The Cyder Feast*, *The Bride*, *The Sheep of His Pasture*, *The Brook*, *The Lady with the Rooks*, *The Return Home*, *The Chamber Idyll*. (386342)

LINNELL

i. Drawings and Paintings

1. *Bayswater*. Watercolor, inscribed 1811. 10.7 x 14.6.

2. *Cook's Farm, Hampstead*. Watercolor, 11.4 x 18.5.

3. *Country Lane*. Watercolor, 40 x 49.8.

4. *Creek Bed*. Pencil, chalk, and wash, 46.4 x 60.3.

5. *Figures on a Lawn*. Crayon and chalk, 35.1 x 48.7.



6. *Fishing Boats*. Pencil, 22.9 x 29.7.

7. *The Frogs' March to Finchley*. Watercolor, pencil sketch of a frog on verso. 8.4 x 11.8.

8. *Jacob's Well*. Oil, inscribed 1828. 25.4 x 20.

9. *In Kensington Gardens*. Watercolor, etched in 1818. 10.5 x 17.8.

10. *Early Landscape*. Watercolor, inscribed 1814. 21 x 29.2.

11. *Landscape with Clouds*. Watercolor, 14.2 x 19.4.

12. *My Mother*. Pen, inscribed 1811. 14.9 x 8.6.

13. *George Pritchard*. Pencil and Ink, inscribed 1827. 19.1 x 12.3.

14. *Self-Portrait*. Oil, unfinished. 17.1 x 13.3.

15. *Valley Landscape*. Oil, early 1830s. 35.6 x 51.8.

16. *John Varley*. (Illus. 22) Oil, 1830s. 17.1 x 13.3.

ii. Engravings

1. *Fisher Boys*, mezzotint by Linnell after W. Collins, 1831. Bound as the eighth plate in extra-illustrated copy of Izaak Walton, *The Complete Angler*, 1836, vol. XVI. (304000)

See also V, 501; VI, 44.

iii. Letters

See VIII, B, 2. For letters to Linnell, see IV, 126, 127, 129, 130, 133-149.

PALMER

i. Drawings and Paintings

1. *Mt. Ceniz and Ferry*. Watercolor, 26.7 x 37.5.

2. *Harlech*. Watercolor, with notations and pencil sketches on a sheet 19 x 27.6.

3. *The Lonely Tower*. (Illus. 23) Watercolor and gouache, c. 1868. 16.8 x 23.5.

24 Attributed to Samuel Palmer. *George Richmond Engraving "The Shepherd."* Handlist IX, G, i, 6.

25 George Richmond. *David Playing to Saul*. Handlist IX, H, i, 4.

4. *Night Scene*. Watercolor, 19.7 x 42.5.

5. *Noon, Resting Time*. Watercolor, 1850s. 19.7 x 42.5.

6. *George Richmond Engraving "The Shepherd."* (Illus. 24) Pen, inscribed "Sept! 9 1827 W.S from GR." 10 12.7 x 10.8.

7. *Streatham*, attributed to Palmer. Wash, 8.7 x 15.4.

8. *Trees*. Watercolor on paper watermarked 1842. 24.8 x 34.9.

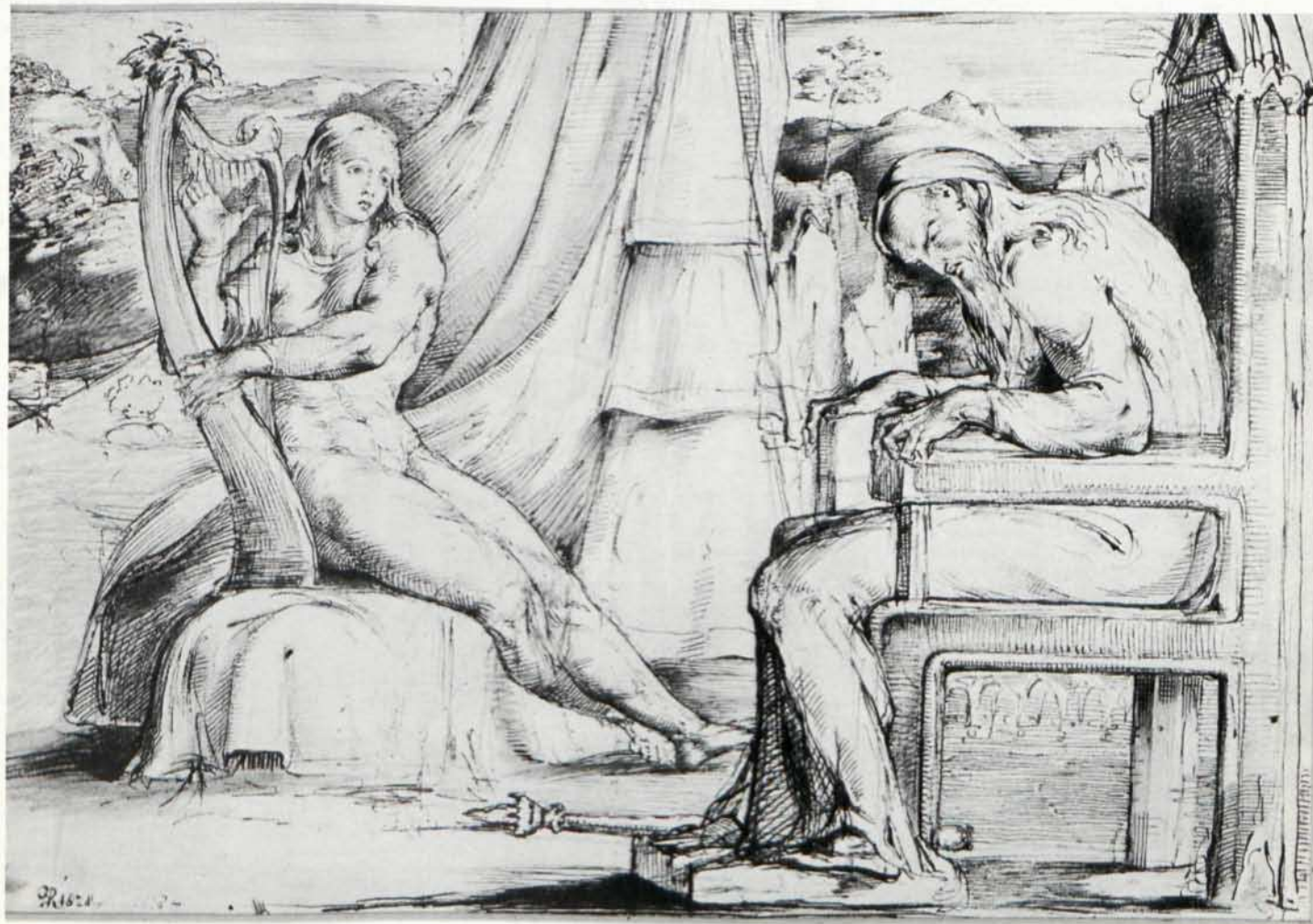
9. *Windmill and House*. Watercolor, dated 19 Dec. 1812 on verso. 4.1 x 5.4.

ii. Etchings

Entry numbers and state designations follow Raymond Lister, *Samuel Palmer and His Etchings* (London: Faber and Faber, 1969).

1. *The Willow*, second state. In A. H. Palmer, *The Life and Letters of Samuel Palmer*, 1892. (ND497. P3P3)

2. *The Skylark*, seventh state.





3. *The Herdsman's Cottage or Sunset*, second state. In *The Portfolio*, Nov. 1872 (two copies) and P. G. Hamerton, *Etching and Etchers*, third ed., 1880 (two copies). (N1. P8; 134376; 125077; 297539)

4. *Christmas or Folding the Last Sheep*, second state.

5. *The Vine or Plumpy Bacchus*, fourth state. In *Songs of Shakespeare, Illustrated by the Etching Club*, 1843, large paper issue. (144283)

6. *The Sleeping Shepherd; Early Morning*, fourth state.

7. *The Rising Moon or An English Pastoral*, seventh state.

8. *The Weary Ploughman or The Herdsman or Tardus Bubulcus*, eighth state.

10. *The Morning of Life*, second state. Inscribed in pencil "S. Palmer 1869 unfinished."

11. *The Bellman*, sixth state.

13-17. *Opening the Fold or Early Morning, The Homeward Star, The Cypress Grove, The Sepulchre, and Moeris and Galatea*, seventh state of the first and first states of the others. In Samuel Palmer, *An English Version of the Eclogues of Virgil*, first ed., 1883, large paper issue. (281217)

Dickens, Charles. *Pictures from Italy*, 1846. Vignettes cut on wood by Palmer. (122488)

iii. Letters

1. To "Dear Sir" (4 Grocer St., London), [1846]. With reference to *Pictures from Italy*. (HM 26326)

RICHMOND

i. Drawings and Paintings

1. *The Artist's Wife and Child*. Pen, 17.8 x 11.4.

¹ See Robert R. Wark, "A Minor Blake Conundrum," *Huntington Library Quarterly*, 21 (1957), 83-86.

² See C. H. Collins Baker, "William Blake's Designs for *The Grave*," *Huntington Library Quarterly*, 10 (1946), 111-15.

³ This and other Blake prints in the Kitto Bible were first listed by Joseph Anthony Wittreich, Jr., "Blake in the Kitto Bible," *Blake Studies*, 2 (1970), 51-54. Wittreich records this plate as one from *For Children: The Gates of Paradise*; but, as *Blake Books* indicates, it is the later state from *For the Sexes*.

⁴ Bentley, *Blake Books*, p. 559 reports a sketch in the Huntington for pl. 22, "Hesiod and the Muses," but I am unable to locate any such work.

⁵ For Blake's plate in this work, see the essay by Christopher Heppner forthcoming in *Blake: An Illustrated Quarterly*.

⁶ The drawing is attributed to Phillips by C. H. Collins Baker, "Thomas Phillips' Portrait of Blake," *Huntington Library Quarterly* 10 (1946), 115-18. Geoffrey Keynes, *The Complete Portraits of William & Catherine Blake* (London: Trianon Press for the Blake Trust, 1977), p. 126, believes it to be a copy by an unknown hand after Schiavonetti's engraving.

⁷ This work has generally been attributed to Blake, but in my opinion it is not by him. The heavy, careless brushstrokes, indefinite outlines, and chiaroscuro effects are totally unlike any work by Blake, including his other known early efforts such as the drawings for Gough's *Sepulchral Monuments* of c. 1774-79, the drawings of the opening of the tomb of Edward I in 1774,

2. *Bettlesden*. Ink, 17.9 x 21.7.

3. *Carriage Upset on the Road to Venice*. Ink heightened with white, 28.4 x 38.9.

4. *David Playing to Saul*. (Illus. 25) Ink over pencil, inscribed 1828. 19.1 x 27.5.

5. *Figure Blowing a Horn*. Academy study of a hand on verso. Chalk, 33.4 x 23.5.

6. *Portrait of a Gentleman*. Watercolor, 42 x 34.7.

7. *Portrait of a Lady*. 29 x 22.9.

8. *The Lady from Comus*. Watercolor, 56.5 x 31.

9. *Landscape*. Watercolor, 10.2 x 17.1.

10. *Recollection of an Evening Sky*. Watercolor, inscribed 1874. 12.3 x 27.9.

11. *Canon J. W. Reeve*. Watercolor, 52 x 37.1.

12. *Mrs. J. W. Reeve*. Watercolor, 53 x 40.1.

13. *The Risen Christ*. Ink, 18.2 x 11.

14. *Lady Emerson Tennant*. Watercolor, 24.4 x 19.7.

15. *Charles Wordsworth*. Pencil, squared. 27.6 x 21.2.

ii. Engravings

1. *The Shepherd*, completed state. (Illus. 26)

2. *Subject from "Macbeth" or The Robber or The Fatal Bell-Man*, completed state.

iii. Letters

1. To [Sir Henry Wentworth], 28 Jan. 1874. (HM 34998)

2. To Miss Balfour, 1 July 1879. (HM 35054)

the drawings for *Vetusta Monumenta* of 1775, and the various history of Britain compositions of 1779-80. Blake's early drawings of nudes--one of a studio model (1779?) and another showing the back and legs of a heavily muscled man (repro. Keynes, *Drawings*, 1927, pl. 3; Blunt, *Art of Blake*, fig. 3b)--are careful compositions in pencil with hatching patterns which reveal Blake's training as an engraver and his study of Renaissance prints. This oil painting shows none of these major influences on the young apprentice--indeed, it is antithetical to them. The large signature on the painting is suspiciously similar to that on several works not by Blake, including those noted in VIII, A, 3. The anatomical similarities between the figure in this painting and Blake's engraving of 1773 he later entitled "Joseph of Arimathea Among the Rocks of Albion" is explained by the fact that both are copies after Michelangelo.

⁸ This brief letter is not recorded in *Blake Records* or in Anne Gilchrist, *Her Life and Writings*, ed. H. H. Gilchrist (London: Unwin, 1887), but Linnell makes the same observation in his MS autobiography (*Blake Records*, p. 257, n.1).

⁹ Described and reproduced in Richard G. Solomon, "A Fuseli Drawing in the Huntington Library," *Huntington Library Quarterly*, 15 (1952), 305-08.

¹⁰ This inscription indicates that the drawing was presented to Welby Sherman by George Richmond. Either may have done this sketch, although it has been generally attributed to Palmer, presumably on stylistic grounds. The provenance leads back to the Richmond family.